Universal's "100 Men and a Girl" - Deanna Durbin - Set for Sept. 5th release.

Canadian Moving Picture DIGEST

Established 1915
Publication Weekly
Subscription: $5.00 yearly
Telephone: WAverley 4920
259 Spadina Ave., Toronto
Digest International Press Film Service syndicating 500 leading newspapers in Canada, U.S.A. and Great Britain.
Cable: Ontocanada

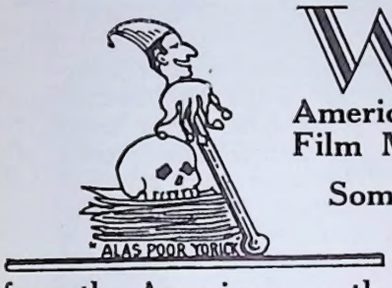
RAY LEWIS
Editor and Publisher
THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

Published by Canadian Moving Picture Digest Company, Limited

Representatives:
Leon S. Stone
Elgin St., Gordon, N.S.W., Australia.

Vol. 29, No. 17 | TORONTO 2, CANADA | August 14, 1937

KORDA EXPECTS $350,000 FROM CANADIAN SALES



WE have heard many stories concerning the American and Canadian Film Markets.

Some British producers claim that they get no money either from the American, or the Canadian market.

Two British Film Trademarks, releasing some of the best British Films we have had in the U.S. and in Canada, namely the London Films and the Gaumont-British, both appear to be satisfied with what Canada has given them, and is giving them for their pictures.

"The Great Barrier", the G-B Canadian C.P.R. story, now released in Canada through the Empire Films, will give G-B as much in returns as did "Sunshine Susie", and we know, that the latter picture was a record-breaker.

Nor is "The Great Barrier" alone in making excellent returns to G-B. "The business is building up picture by picture", an official told the Digest editor during a recent interview in London.

As for Mr. Korda, his association with United Artists has given him returns in the U.S. which lead him to expect the same returns from his company's big pictures as the major American companies receive from their box-office winners.

So far, "The Scarlet Pimpernel" had led for British London Film releases in the U.S., but now that "Henry VIII" is being reissued, it looks as if "Henry VIII" will top these receipts.

"We expect to release fourteen pictures for 1937-38", stated Mr. Korda, "and, from these my company will expect to net in the next twelve months, £600,000 ($3,000,000) from the U.S., and from Canada we expect £70,000 ($350,000); both these figures are conservative for these respective countries. Between 1938-39, my company will release 20 pictures in the U.S. and Canada."

The Canadian release has been through Regal Films in Canada, and although United Artists is now jointly owned by Samuel Goldwyn and Alexander Korda, it is quite likely that the Canadian release will not be affected, since the London Films have been well looked after in Canada by way of distribution and returns.

HIGHEST PAID STAR IS GRACIE FIELDS

AT A luncheon which Mr. Basil Dean tendered as a farewell to Gracie Fields, his company's star, we learned that Gracie was the highest paid star in the screen world. She received $225,000 a picture from Mr. Dean's company (A.T.P.) and now that she is to work for 20th Century-Fox, she is to receive £50,000, or approximately $250,000 a picture.

In addition to this money, Gracie receives over £20,000 ($100,000) a year in royalties for records, etc. Her last picture for Basil Dean is "The Show Goes On," which opened the end of July at the London Hippodrome.

Gracie's first picture for 20th Century-Fox will be made in England.

RAY PRESENTS

RAY LEWIS

I HAD the pleasure of attending the trade show of M-G-M's "The Emperor's Candlesticks", a John Considine production, directed by George Fitzmaurice, and starring William Powell and Luise Rainer.

The Russian background might have suggested the usual heavy drama, the Tolstoy, or Dostoievsky stark tragedy motif, but "The Emperor's Candlesticks" is an unusually light tone for a Russian play.

There are spies and intrigue with love, the latter which laughs at the business of spying. There is some suspense, and a happy ending. Luise Rainer and William Powell are such favorite stars that it would be difficult not to be interested in anything they did.

Mr. Sam Eckman is back in London, after a business and holiday trip to America, while Mr. Louis Mayer is in Carlsbad, from which resort of long life and good health he comes to London to get on with the work of M-G-M's London production plans.

THE Quota Bill, like the Holy Land Partition Bill, appears to be in difficulties, and both are tided over for graver consideration.

In the first instance, the interested parties appear not to be agreed, and are opposed in many clauses as to what is required to make the operation of a British Film Quota Act effective and profitable.

Some are for the Quality standard clause, some for the minimum cost clause, some for an increase in percentage, some for a decrease; and into the pros and cons has crept a note which indicates opinions which seek to incorporate clauses governing Trade practices.

The latest news is that the Industry will be invited to have representatives of its branches, plus a public reaction representative, address Members of Parliament on various days, to present their respective objections, or ideas in favor of the present form of the bill.

Meanwhile we hear all manner of rumors regarding the bad state of film finance, and the possible collapse of another company.

WHILE all these doldrums are going on, there are a number of studios still very busy operating, money is pouring into Renters' offices and theatre box-offices, while some producers still find it difficult to secure finance.

The settling down process will soon be over, and the sifting out will probably be an ill wind which blew the British Film Industry on to a plateau of financial security.

Warner Bros. plans for a theatre magnificent on the Daly Theatre site progress. Also, the press likes Paul Muni as "Zola".

I had an opportunity of a chat with Gracie Fields after her address at the luncheon, of which I speak in the Editorial.

She made a good speech, and a most amusing one. Gracie said that when she went to New York, she was introduced to so many English players, etc., that she wondered what she was doing there. The same thing occurred when she arrived in Hollywood. There were players there that she had never met while in England. There were so many of them there, that it seemed like being back home again, and "I wondered", said Gracie, "since they had so many, why they brought me there".

GRACIE said that she does not want to leave England, but the fault is that she is ambitious. "You know", said Gracie, "I want to be like Garbo, Shearer, Chaplin, who are known all over the world—not only in my own country".

"But my, wasn't I glad they told me that my picture was to be made in England. My, but I was glad to get back home, for I want to remain English and not become Americanized, for that is what would happen to me if I stayed in America."

She spoke about her hair. "It's blonde, not from Hollywood, but the sunshine of South Africa. It was born blonde, but after I was twenty it went dark, so my mother suggested taking a little henna. Well, that made it red.

"One day, I discovered, on awakening, that it was pink. That settled it. I could not go around with pink hair, so I had it fixed up. You know, I'm 39. No use denying it, for you all know my age; but look at my hair, isn't it blonde. I say."

MR. DEAN explained the parting with Gracie Fields was a most friendly parting; he and his company wished her good health, and every success.

It had taken much effort on his part, and Capt. Reginald Baker's, to educate America to the idea that the British had something unique, distinct, by way of the Music Hall artist, to give to the American screen.

(Continued on Page 5)

G-B's "King Solomon's Mines" Gets Big Send-Off, Uptown, Toronto.

RAY PRESENTS

(*Continued from Page* 4)

"It is a distinct art", said Mr. Dean, "and soon Gracie will be known in America, as she is in her own country, by her Christian name, just as Chaplin was known, in the days of his screen glory, when everybody called him 'Charlie'"

Mr. Dean referred to the "hell of a time" the Industry is having in England. But he looked forward to a Renaissance period.

"The British Music Hall spirit" will yet make a world of cinema patrons pay to laugh.

Gracie was the first of the British geniuses of comedy to come into British Films. "Sally in our Alley" blazed the way for the comedy spirit, a spirit essentially British and not international.

He asked the press not to review "The Show Goes On", until after its formal opening.

IN interview with Gracie, I found her just what everyone found her, a sincerely fine character, no swank, just plain Gracie. She was dressed in a simple brown suit, with white tailored blouse, a brown felt hat, and minus jewels or furs.

Gracie said, "America is supposed to have given me glamor; if I have it, I don't know it, and my God, it's taken them a long time to find out, hasn't it Basil?

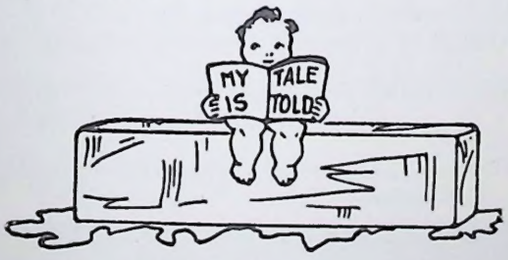
"I have to come back to England", continued Gracie. "There is something about me which makes me talk Scotch when I'm in Scotland. I don't know how it happens, my throat just goes funny; and if I was in America, I'd be talking American.

"I want to stay as I am. I don't like changes. I hate starting new things. But I knew I had to go on and on, and that meant America. Basil tells me I am 'beating my figures', but I am not satisfied. I am never satisfied with my work."

I TOLD Gracie I had heard of her children's home which she supports, that she never turns down any appeal which concerns children. To which she simply replied, "God's been so good to me, that I want to give a little of His goodness back".

I also learn, that this "little" which Gracie gives back, is £1,000 a year for children alone. That Gracie, while working at the studios, never teas, or lunches with her directors, or in any room specially reserved for her. She sits down with the carpenters, or plasterers, and breaks bread with them, for Gracie's art is of the people, and her fame and good fortune came from the people to her.

Victor McLaglen will co-star with Gracie Fields in her first 20th Century-Fox film, the title of which is "He Was Her Man", by James Edward Grant, a story of the African Gold Rush. Monty Banks will direct. Jean Hersholt and Adolphe Menjou will come to England for the production.



WASHINGTON FILM DIGEST

(Special to The Canadian Moving Picture Digest by George W. Mehrtens, Columbia Trade Press Staff Correspondent)

WASHINGTON, D.C., August 9—(CTP)

ON the occasion of a joint meeting of the German Society for Stereoscopy and the German Cinetechnical Corporation, Professor Dr. Bernauer of the Technical High School of Berlin explained the Zeiss Ikon stereoscopic film process, it was revealed here this week according to reports received at the Department of Commerce Motion Picture Division.

Recently the Ziess Ikon concern has developed a new process by which it is possible to make stereoscopic pictures of the usual horizontal shape common to other photography instead of the vertical form heretofore resulting from the taking of 2 exposures on a normal film.

By this process and using the new Ufa two color method, a new sound film has been manufactured which is said to be the first stereoscopic colored sound film ever shown. The effect is said to be very satisfactory, especially in colors.

Another interesting development also from Germany is that conceived by Herr Karl Robert Blum, of the firm of Blume and Co. who has developed a new process called "phonorhythmie" by which it is possible to produce sound films in any number of languages using only one sound strip.

In his new process, sound and pictures are shot separately. The text for all languages is recorded before the shooting of the pictures begins and the pictures are then synchronized (by a special procedure) with the sound film. The sound is recorded in two parts, one strip for the music and noises and one for the language. These strips are then mixed and copied on the picture strip.

The inventor claims that by this method it will be easy to replace a good singer who is a poor actor by a good actor, recording only the singer's voice. It is also claimed that by this method costs may be reduced by 25 to 30 per cent through saving in materials, time and employment over the usual dubbing methods.

"Dead End" For Congressional Showing

UP on Capitol Hill motion pictures once again enter the legislative procedure. They are flying a print of "Dead End" down to Washington for special showing on Capitol Hill. The Sidney Kingsley play for which producer Sam Goldwyn paid $165,000 for the movie right, is credited with presenting a powerful argument for the $726,000,000 Wagner Housing Bill, now before the lower House. It shows the evil of slums and how these tenement shambles breed disease and criminals.

Representative Steagall in charge of the housing bill has assented to the showing of "Dead End" for the House membership. The picture stars Sylvia Sydney, Humphrey Bogart and the kids who made such a hit in the play they were transferred to Hollywood. It is hinted that should this sort of thing keep up Capitol Hill will eventually become the nation's amusement center what with news reels of strikes and now feature pictures we can thank heaven that the strip tease act has been banned in almost all cities throughout the country. But then on second thought that might solve the early adjournment question.

Goldwyn - U.A.s' "Stella Dallas" Good For $97,000 First Week Radio City Music Hall.

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SEE YOUR WARNER EXCHANGE MANAGER FO

SHOOTING THE STARS

EDWARD G. ROBINSON, who first gained screen fame with his portrayal of the gangster in "Little Caesar", has been loaned by Warner Bros. to M-G-M, for the stellar role in "THE LAST GANGSTER", a story of the fall of gangster rule in America . . . FLORENCE LAKE and EDGAR KENNEDY, popular favorites in RKO RADIO comedies for a long time, are back together again in a new short subject of the "Average Man" series, which has just gone before the cameras at the Gower Street studios . . . UNIVERSAL announced this week that DAVID BUTLER, director of many of the Shirley Temple pictures, "Pigskin Parade" and Eddie Cantor's latest picture, "Ali Baba Goes To Town", has been signed to direct BUDDY DE SYLVA'S production, "A YOUNG MAN'S FANCY"; cast includes George Murphy, Ella Logan, Ken Murray and Oswald, Larry Blake and Harry Stockwell . . . HARLAND DIXON, noted Broadway revue impressario, who was sent to Hollywood to coach the dance routines in the new JIMMY CAGNEY - GRAND NATIONAL picture, "SOMETHING TO SING ABOUT", will also appear in the picture, according to word received from the studio; Dixon will be seen in an intricate dance routine with Cagney and Johnny Boyle . . . WAYNE MORRIS, stalwart young player whose performance in WARNER BROS. "KID GALAHAD" earned him the critics' raves, will have the leading role in Warner's "COLLEGE FOR SALE", which will go into production in the near future; Morris will also be seen in "SUBMARINE D-1", now in production . . . LOUISE PLATT, who will be seen shortly in the second lead in "I MET MY LOVE AGAIN", has been awarded a long-term, exclusive contract with WALTER WANGER on the basis of her performance in the picture; "I MET MY LOVE AGAIN", co-stars HENRY FONDA and JOAN BENNETT, and is adapted from the Cosmopolitan Magazine story, "Summer Lightning"; picture is being released through UNITED ARTISTS . . . . WARREN HYMER and STANLEY FIELDS have been asigned to the supporting cast of "ALI BABA GOES TO TOWN", 20TH CENTURY-FOX musical now in production with EDDIE CANTOR in the stellar role . . . KATHARINE ALEXANDER will play the role of WILLIAM POWELL'S divorced wife in the new M-G-M production, "DOUBLE WEDDING", in which POWELL and MYRNA LOY are co-starred; supporting cast also includes Florence Rice, John Beal, Jessie Ralph, Sidney Toler and Edgar Kennedy. . . . LULI DESTE, lovely young Viennese stage and screen star, recently seen with Edward G. Robinson in "Thunder in the City", will co-star with JOHN BOLES in the new COLUMBIA picture, "I MARRIED AN ARTIST"; Marion Gering will direct . . . THE THREE STOOGES have been signed by WARNER BROS. for their forthcoming musical, "HOLLYWOOD HOTEL", according to a studio announcement; film will star DICK POWELL, GINGER ROGERS and BENNY GOODMAN and his band . . . RAOUL WALSH, one of Hollywood's ace directors, has been signed by RKO RADIO to direct the next LILY PONS picture, "IT NEVER HAPPENED BEFORE", formerly known as "The Girl in a Cage"; JACK OAKIE and ERIC BLORE are previous cast assignments. . . . SAMUEL GOLDWYN'S "STELLA DALLAS" smashed through to a new all-high attendance record for any picture presented at the Radio City Music Hall during the past two years; "Stella Dallas" was directed by KING VIDOR with BARBARA STANWYCK and JOHN BOLES in the leading roles; it is being released through UNITED ARTISTS . . . UNIVERSAL announces that it will make a production of "THE CAT AND THE CANARY" by John Willard; E. M. ASHER, who produced "Magnificent Obsession" and "Only Yesterday", will be in charge of the new production . . . . "LOVE AND HISSES", second musical starring WALTER WINCHELL and BEN BERNIE, goes into production at 20TH CENTURY-FOX studios Sept. 13th; SIMONE SIMON will have the feminine lead.

Bobby Breen, young Canadian singing star, whose latest RKO Radio picture, "Make A Wish", will be nationally released August 27th.

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — Metro-Goldwyn-Mayer's "Saratoga", starring Jean Harlow and Clark Gable.

TIVOLI—Manager D. Krendall — Barbara Stanwyck and Robert Taylor in 20th Century-Fox's "This Is My Affair". Leah Ray and Tony Martin in "Sing And Be Happy", a 20th Century-Fox picture.

UPTOWN—Manager Jack Arthur — Marlene Dietrich and Robert Donat in Alexander Korda's "Knight Without Armor", a Regal Films British release.

IMPERIAL—Manager Tom Daley — 2nd week, Shirley Temple and Victor McLaglen in 20th Century-Fox's "Wee Willie Winkie".

SHEA'S—Manager Jerry Shea — Pat O'Brien and Henry Fonda in "Slim". Also Donald Woods in "Talent Scout". Both Warner Bros. pictures.

EGLINTON—Manager Bob Eves — Ann Sothern in "Dangerous Number". Also Alice Brady in "Mamma Steps Out". Both Metro-Goldwyn-Mayer pictures.

RADIO CITY—Manager V. Simone — Stuart Erwin in Grand National's "Small Time Boy". Also Paramount's "Maid of Salem", with Claudette Colbert and Fred MacMurray.

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